

earthbound

The State of Sculpture

- James Surls
- Greg Reuter
- Willie Ray Parish
- Sherry Owens
- Steve Murphy
- Jesús Moroles
- George Lorio
- Sharon Kopriva
- Geoffrey Broderick
- Elaine Bradford

Ten Contemporary Artists in Texas
March 24–May 16, 2010

earthbound

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In 2008, the Art Museum of South Texas presented “Field of Color; Seven Contemporary Artists in Texas” to revive a biennial series of exhibitions that would focus on art being created in Texas by contemporary artists. The earlier series from the 1990s was called “Target Texas.” With the enthusiastic response to the 2008 show, the series continues with “Earthbound: The State of Sculpture.” Obviously this year’s exhibition focuses on sculpture, targeting a select group of artists from around the state whose works are grounded in an earthly context. I offer our sincere thanks to the artists for their willingness to share their works with our audiences and the tremendous support they provided to this exhibition. Their sculptures are evidence of the vitality present today in the visual arts in the great state of Texas!

I congratulate our Curator of Exhibitions and Adult Education, Deborah Fullerton, on developing this theme, reviewing the works of a large number of sculptors from across Texas, narrowing the field to the ten selected artists, and handling the myriad other details involved in bringing a complex project like this to fruition. The other members of our curatorial team – Michelle Locke, Hal Prestwood, and Tiffany Perez deserve praise, too. Just about everyone on the staff (all of whom are listed at the end of this catalogue) as well as numerous volunteers helped to bring this project to its successful presentation. The Board of Trustees has also been very supportive of this exhibition. We are fortunate to have generous sponsorships of this exhibition from the following donors Caryl and Jim Devlin, Karen and Harold Kane, Robin and John Kennedy, Mr. and Mrs. J. Chris McClanahan, Joan and Bernard Paulson and Daryl H. and George E. Tanner and we sincerely appreciate their support.

Additionally, we are proud to be a partner with our colleagues and friends in the Art Department at Texas A&M University – Corpus Christi, as together we focus our exhibitions and programming on sculpture during the 16th Oso Bay Biennial. The 2010 effort involved our arts community in examining the many ways sculpture is conceived and presented to us by artists locally, across the state of Texas, as well as in the region and nation. We hope this leads to even more in-depth artistic examinations in the future.

Joe Schenk, Director
Art Museum of South Texas

Acknowledgements



Earthbound: The State of Sculpture

March 25–May 16, 2010

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Part of the enjoyment of looking at art comes in trying to discern the artist's intent in making the work. The artists in this exhibition are rooted in the physicality of the earth and its natural resources, earth both as a useful medium and as a symbolic reminder of what is valued. Each artist has created work that considers the physical world and our relationship to it. From the moment that Isaac Newton saw the apple fall to the ground, human beings became aware of gravity in the physical world. We now understand more about the forces that shape our experience and perceptions. These sculptors in their own ways address this awareness, through surface contact with the gallery floor; vantage point, either high or low; and chosen scale. Some go even further. Their reach goes beyond the purely physical, involving the emotional and intellectual aspects as well, further encouraging the viewer to relate to the work.

Earthbound: The State of Sculpture includes ten artists who live and work in Texas, with one exception: James Surls, who lives in Carbondale, CO, but continues to have strong ties to Texas. The artists' methods of fabrication include casting, stripping, carving, forging, sanding, molding, plastering, assembling, ripping, soldering, pouring and more. The artists treat the surfaces in various ways: crocheting, torching, binding or creating a patina. Each decision involves considerations of materials, of meaning and of visual impact simultaneously.

Art can serve as a metaphor for the complex world we live in. Sculpture in particular occupies space much as humans do, and thus we see in these works observations of the self and of the world. As viewers, we form a relationship with the object. The life experience of the artist, his or her state of mind and points of reference create an experience that is completed in the view of the gallery visitor. Sculpture is a primal experience and in this way, is a pure experience: of beauty, materials and at times, understanding. In various ways these artists allow interpretation to be open and based on one's appreciation of the qualities of form, scale and what is possible through artistic vision.

The works of James Surls, Jesús Moroles, Willie Ray Parish, Steve Murphy and Geoffrey Broderick consider the finishes, decisions that reinforce shape with refinement and attention to detail. Other artists in the exhibition work in the area of interrelated parts which create a conceptual experience, seen here in *The Ancestor: The Anubis* by Sharon Kopriva, *Whole World* by Elaine Bradford and *Conejos y Zanahoria* (Bunnies and Carrot) by George Lorio. One might venture so far as to call these installations. Sherry Owens and Greg Reuter share a love of texture, actual and cast. Each uses natural materials, often transforming

branches, bark and natural points of interest into bronze sculpture, casting the inherent texture. There are crossovers among these descriptions and multiple ways that these works can be categorized, which makes for a rich art experience.

The finesse with which the artists handle their mediums is remarkable and thought-provoking. This exhibition gives testament to these outstanding artists and their contributions to the world around them through their art. I would like to thank each one of the artists who answered my questions, phone calls and emails, and provided much needed support in delivery and installation. In addition, I would like to thank Amanda Garcia for her design of this catalogue and expertise.

This exhibition has been organized by AMST in a citywide collaboration with Texas A&M University-Corpus Christi College of Liberal Arts for the 16th Oso Bay Biennial.

Deborah Fullerton

Curator of Exhibitions and Adult Education

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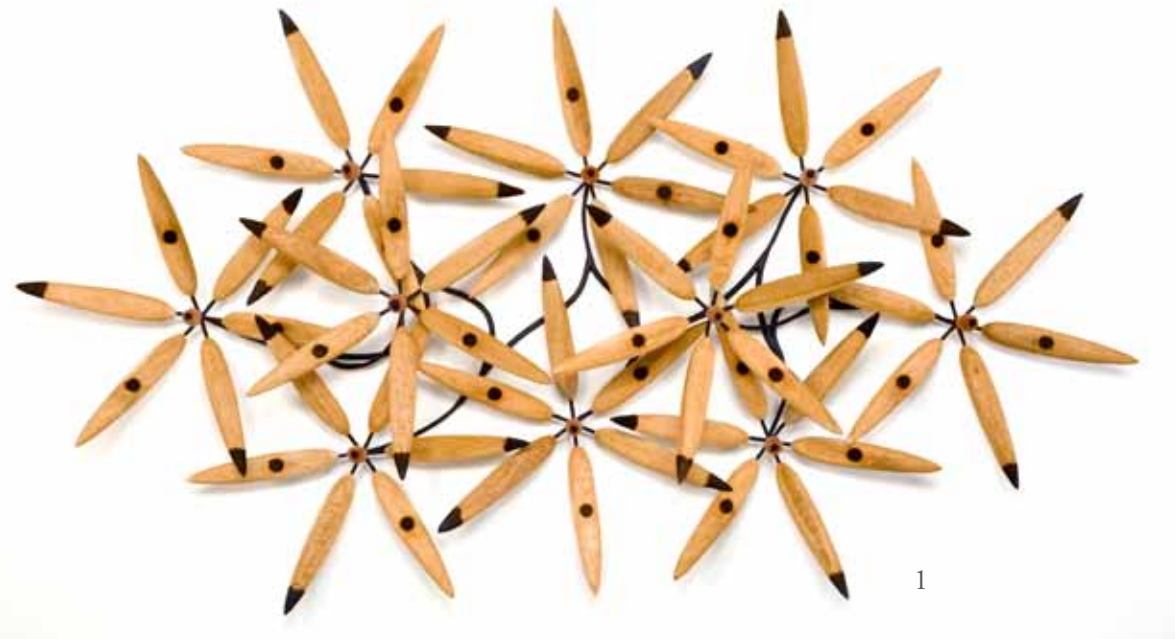
Carbondale, Colorado

James Surls

The “now” of art is that which I am working on, what is on the work table at this moment.

The “past” of art is what has left the work table, that which is out the door and in the world.

The “future” of art is the life, that which will have been lived.
There is more to come on all fronts.





Corpus Christi, Texas

Greg Reuter

As I observe our environment with an artist's and editor's eye, I become intimately aware of the endless variety of patterns and textures in nature. This variety is created by natural forces such as tides, wind, rain, sun, vegetation, wildlife, and sometimes artificial forces produced by man. These forces leave traces in the landscape that sometimes create areas of sublime beauty; it is up to us to notice them.

The purpose of these sculptures is to record this natural beauty, and to make it accessible to anyone.



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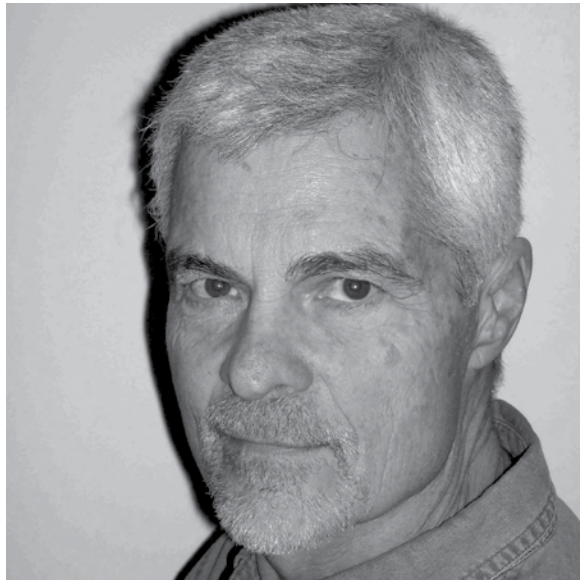
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El Paso, Texas

Willie Ray Parish

The three sculptures in this exhibition are from three distinctly different periods. “Crossroads” is the earliest of the group, the most highly finished and the only one that attempts a degree of “prettiness.” The columns are from my wife’s childhood home in Jackson, Mississippi.

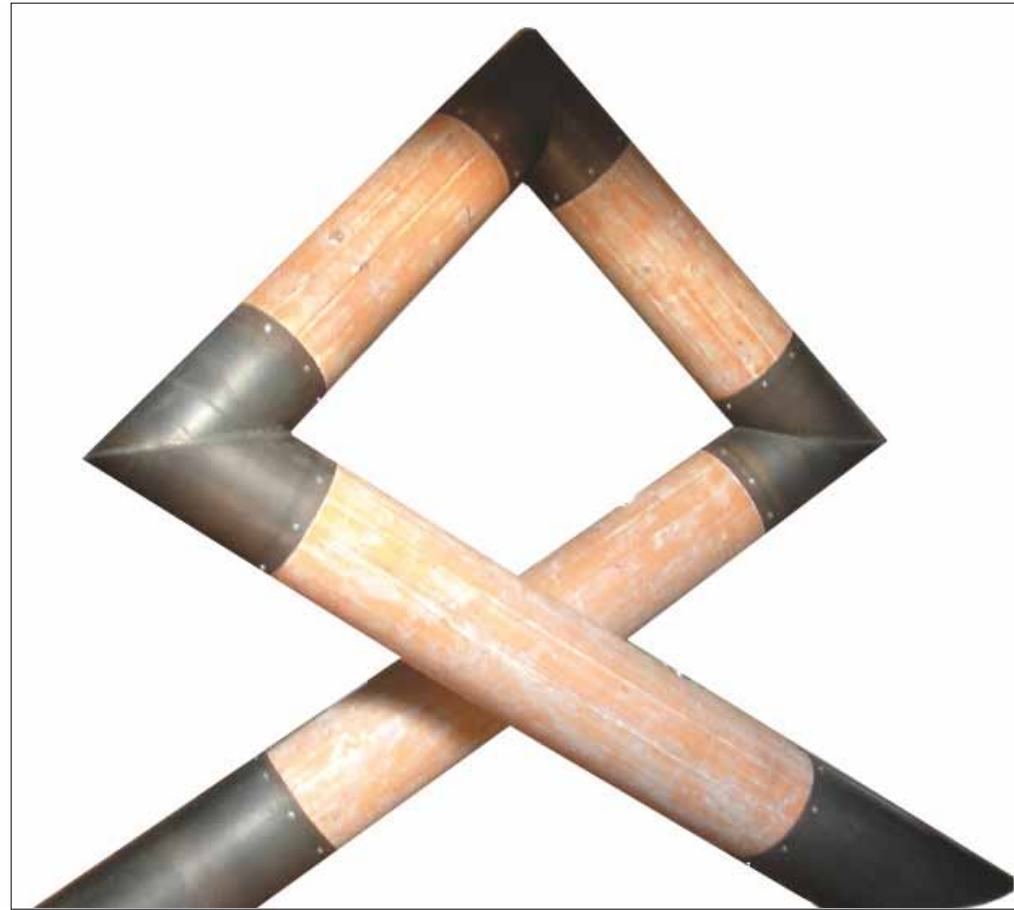
“Jive” is a metaphor for celebration in which the forms evoke dancing or a dance like-move pose. At that time I was often using power poles as a sculptural material.

“Crypt” came on the heels of a very productive period when I had made several highly finished steel sculptures with automotive paint surfaces. My intention with “Crypt” was to work in the opposite direction and leave the surface very raw. I also wanted to turn the sculpture “inside out.” The interior for me is the most compelling aspect of this piece.

In general, I respond to the world as I see it through the exploration of form and materials. Most of my current work uses steel. Remaining fresh is a constant goal.



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Dallas, Texas

Sherry Owens

In the fall and winter after the leaves have blown away I become very interested in the trees. I primarily work with crepe myrtle trees because of the sensual qualities in the way they grow and because they are so locally available. I like to think of myself as a recycle artist; I collect and gather pruned branches that otherwise would be discarded. Over the years, I have managed to stockpile a forest in my studio. Surrounded by all those lines, I always feel like I am working inside a drawing. Being immersed in my materials allows me to create from the nest, and that is a place of refuge in my head.

My early years as a weaver inform much of my current methods of construction. As I reassemble the twigs and branches, I am creating another form of organic chaos that is similar to natural growth processes. Inspired by observations in nature, I construct with line to create both dense chaotic shapes and open drawings in space. Often described as meticulous and labor intensive, my work is a delicate balance of line and form, open space and density, and order and chaos; yet holds a central concept that informs its purpose and evolution. Sometimes a big idea has to be made as an installation, characterized by the complex interweaving of a wide range of materials, mostly mundane, that exist in our day-to-day living.

While the form of my work parallels a language with nature, I address the point where nature is no longer natural. The content is derived from personal stories and memory to more environmental issues, all of which are delivered in an emotional bundle. The investigation into the loss of nature and her resources is an ongoing dialogue in my work. I am particularly interested in the disappearance of the North American prairie and man's effect on the changing environment. Whatever happened to the idea of man living in harmony with nature? The hope lies in renewed efforts through conservation, protection, and restoration.

A long walk into the woods is my most treasured source for inspiration.



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Houston, Texas

Steve Murphy

I am dealing with the classic elements of sculptural objects; edge, form, volume and surface.

This recent body of work is the result of a continued reductive investigation. Minimalism is not strived for in these pieces but does get referenced as a result of reducing the elements to simple geometric formats. Many works have an element of motion. I find it interesting to position pieces that do not actually move to a few degrees from plumb and center to imply arrested movement or movement that is about to commence.

All of these pieces are conceived by starting with profile shapes. The front and back profile planes are opened maintaining a common central axis in a manner that will allow for interesting and unexpected edge treatments. The bottom is defined as the widest edge along the profile. It directs the angle of repose of each piece.

These investigations are begun on 2D computer drafting software. Maquettes or prototypes are fabricated for intended large scale works. It's safer to produce the small scale prototype to help resolve unanticipated 3D associations that can occur when transitioning from a 2D layout to a 3D object. Possible fabrication issues can also be addressed at this time.

I do tend to work in series. Some series pieces are very similar and have only a few elements that are variable. They are usually fabricated one after the other in a short span of time and exhibited together.

Most pieces however are more from groups or formats. Each format has a larger group of variable elements that reoccur in the tighter series pieces. A format could be, for example, large scale vertical freestanding steel works or smaller lead wrapped table top works with a straight rolled edge separating the profile planes. It may take years or a matter of months for the investigation of the series/format to play out.

That played out investigation typically has influenced other formats, promoting new associations of elements. This reoccurring association of reductive common elements are what define a body of work for me.



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Rockport, TX

Jesús Moroles

In Carrara, Italy, where I lived and worked in 1979–80, the marble quarries have been worked by man for centuries. Yet the mountain retains its integrity; Nature has reclaimed parts of the quarries while man proceeds to excavate in others; the two agents, nature and man, ultimately collaborate in the overall result.

Part of what I attempt with my sculpture is to bring the quarry into the gallery—to make the stone important by drawing attention to it, and to show the finished piece as the result of its interaction with its context. The stone itself is the starting point. I always choose pieces that already suggest their final form. By working directly in response to the character of the stone, I hope to expose the truth of the material.





Brownsville, Texas

George Lorio

The southern border between Mexico and the United States from the east is the Rio Grande and further west is desert. This dividing line is punctuated with adjacent communities with moderate to large urban populations: Matamoros/Brownsville, Nuevo Laredo/Laredo, Juarez/El Paso, Tijuana/San Diego, et cetera. They are “border towns”; a term fraught with ambiguity. These towns are hybrid communities, a mixing of the two areas which abut them and flash-points of conflict that overflow them. They are neither entirely American (as the Anglo or white culture sees itself) nor Mexican (as the Mexican nationals perceive themselves). This is fascinating.

My art reflects my interest in my surroundings. Before moving to Rio Grande Valley, my sculpture employed a constructed metaphor to nature. With these motifs derived from nature, I sought a transcendent reference to my experience. In the last eight years, my imagery has grown more topical reflecting my view of this area and its border issues.



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Houston, Texas

Sharon Kopriva

The Ancestor: The Anubis

Although there are varying opinions about the primogenitor of the “Pero Sin Pelo” (Peruvian hairless dog), it seems obvious to me that members of this three thousand year old breed must certainly be descendants of the Egyptian God Anubis.

Anubis protected the spirits of the deceased. He is believed to have invented the process of mummification and guided souls into the afterlife.

Today in Peru these “naked dogs” are considered a national treasure. Their image appears on an official postage stamp. Pairs of the hounds can be seen running around at many of the most important historical landmarks. Countless ceramic vessels have been adorned with their images. And some, which are centuries old, can be viewed in museums, mummified, lying next to Peruvian kings in their tombs.

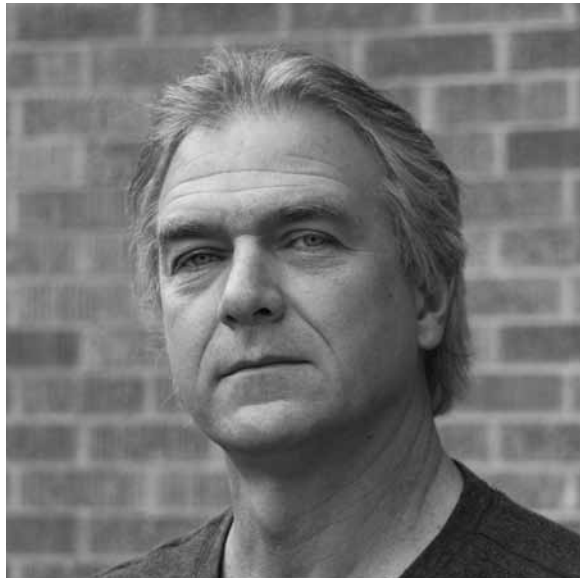
I am the proud owner of three of these beautiful hairless hounds. They enrich my world, offer themselves as subjects for my art, and never leave hairs in my paint.



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Abilene, Texas

Geoffrey Broderick

My expertise is metal casting, a skill I have been developing for 31 years in the private sector and in academia. I travel to casting conferences and workshops as a demonstrator and am a member of the Atomic Iron Commission, a group of metal casters who travel to put on casting events.

My personal artwork utilizes bronze and iron combined with steel and wood supporting elements. The subject matter for the past several years has been fruit with cherries being a favorite. I am attracted to the simplicity of the forms and find that the stems of cherries are fun to manipulate in space.



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Houston, Texas

Elaine Bradford

My grandmother taught me how to crochet when I was young and I have explored this craft throughout my life. The repetitive process of taking a single strand of yarn, looping it together with a hook, and creating a fabric is like a magic trick. It's simple in execution and produces astounding results. My sculptures explore connotations associated with crochet. The act of making a sweater brings to mind hours of labor and concepts of comfort and warmth. The ideas associated with this type of production are juxtaposed with the absurdity of its application. I take the time to create beautiful sweaters for objects that have no practical need of warmth, but in my mind have great psychological need for comfort.

I crochet sweaters for taxidermied animal heads. Having grown up in Texas and it's hunting culture, taxidermy naturally worked its way into my practice. These "trophy" animals are such odd objects to begin with, to comfort and conceal these forms by putting them in custom sweaters, makes them that much more peculiar. Through crocheting, I am creating a second skin for the animals. The soft, touchable stripes of color accentuate contours and bring a formalist beauty to the figures, as the sweaters anthropomorphize the objects and change the way people view their existence. The materiality and familiarity of the crochet allows the viewer to be drawn in and have empathy for the trophies. This absurd domesticity resurrects these inanimate objects and brings them into a new life.

The newest work embraces oddity, often full of abnormalities and absurdities. Antlers stretch across rooms, necks extend to the floor, and heads melt together creating these freaks of nurture. It is as though Grandma was playing mad scientist, reincarnating animals into a life of bizarre coziness, nurturing them into oddity. Like a circus sideshow, my sculptures are both sad and amusing, straddling the line between strange reality and comfortable, warm nonsense. Like a simple magic trick, this surreal illusion is all held together by a single strand of yarn.



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Abbreviated Resumes, Since 2005

JAMES SURLS

EDUCATION

MFA Cranbrook Academy of Art

BS Sam Houston State College

AWARDS

1993 “Living Legend Award” Dallas Contemporary Art Center

1991 Texas Artist of the Year

1979 N.E.A. Fellowship

MUSEUM AND SOLO EXHIBITIONS

2009 James Surls on Park Ave., Park Ave. , New York, NY

James Surls: From the Heartland, The Grace Museum, Abilene, TX

2008 James Surls, Arthur Roger Gallery, New Orleans, LA

2007 Art in the Garden, San Antonio Botanical Garden, San Antonio, TX

2006 Drawings and Sculptures, Gerald Peters Gallery, Santa Fe, NM

Complete Fragments, Charles Cowles Gallery, New York, NY

The Splendor Years, DeCordova Museum & Sculpture Park, Lincoln,

MA (accompanying book and newsletters)

2005 James Surls: The Splendor Years, 1977–1997, Blaffer Gallery,

University of Houston, TX (accompanying book)

James Surls: Marking Time, The Barbara Davis Gallery, Houston, TX

Between the Old and the New, David Floria Gallery, Aspen, CO

GROUP EXHIBITIONS

2008 Story: Brent Green, Jill Hadley Hooper, James Surls, Metropolitan

State College of Denver: Center for Visual Art, Denver, CO

3 New Works: James Surls, Possibilities: Sharon Kopriva, Barbara

Davis Gallery, Houston, TX

2007 Sheldon Survey: An Invitational, Sheldon Memorial Art Gallery,

Lincoln, NE

Amistad: Texas Art in Peru, Museo de la Nacion, Lima, Peru

Corresponding & Responding: United Exhibition of

Chinese-American Artists, National, Art Museum of China, Beijing, China

2006 Finding Balance, Houston Center for Contemporary Craft, Houston,

TX (accompanying book)

Decades of Influence: Colorado 1985–Present,

The Museum of Contemporary

Art/Denver, Denver, CO

2008 Still Crazy..After All The Years. Celebrating 25 years of Contemporary

Houston Artists, Lawndale Art Annex, Houston, TX

COMMISSIONS

2008 Falling Flowers, Dechert L.L.P., New York, NY

Black Bird of Paradise, Joan Warren, La Jolla, CA-

COLLECTIONS

Albright Knox Gallery, Buffalo, NY

American Telephone & Telegraph, New York, NY

Arkansas Art Center, Little Rock, AR

Art Museum of South Texas, Corpus Christi, TX

Bennington Museum, Bennington, VT

Contemporary Art Museum, Houston, TX

Contemporary Museum, Honolulu, HI

Centro Cultural Arte Contemporaneo, Mexico City, Mexico

Dallas Museum of Fine Arts, Dallas, TX

El Paso Museum of Art, El Paso, TX

Fort Worth Art Museum, Fort Worth, TX

High Museum, Atlanta, GA

Katonah Museum, Katonah, NY

Los Angeles County Museum, Los Angeles, CA

Meadows Museum, Southern Methodist University, Dallas, TX

Memphis Brooks Museum of Art, Memphis, TN

Memphis Museum of Art, Memphis, TN

Metropolitan Pier and Exposition Authority, Chicago, IL

Modern Art Museum of Fort Worth, Fort Worth, TX

Montgomery Museum of Fine Arts, Montgomery, AL

Museo de Arte Contemporaneo de Caracas, Venezuela

Museum of Fine Arts, Houston, TX

Museum of Modern Art, New York, NY

McNay Art Museum, San Antonio, TX

Nelson-Atkins Museum, Kansas City, MO

Pittsburgh Center for the Arts, Pittsburgh, PA

Portland Art Museum, Portland, OR

GREGORY R. REUTER

EDUCATION

1973 MFA, Ceramics/Sculpture, University of Hawaii, Honolulu, Hawaii.

1971 BFA, Ceramics, California College of Arts and Crafts, Oakland, CA

TEACHING EXPERIENCE

1978 to present, Professor of Art, Sculpture, Texas A&M University Corpus

Christi, Corpus Christi, Texas.

1981 Assistant Professor of Art, Sculpture, University of Hawaii,

Honolulu, Hawaii.

SELECTED SOLO EXHIBITIONS

“The Garden,” Buchanan Gallery, Galveston Island, Texas

“Greg Reuter: Sculptures from Padre Island National Seashore,” Ira M. Taylor

Memorial Art Gallery, Abilene, Texas.

“Recent Sculpture, Greg Reuter,” Hooper-Schaefer Fine Arts Center,

Waco, Texas.

“Trace Fossils,” Redbud Gallery, Houston Texas.

“Greg Reuter, Recent Sculpture,” The Center for Spirituality and the Arts,

San Antonio, Texas.

SELECTED GROUP EXHIBITIONS

“Iron,” Sloss Furnaces, Birmingham, Alabama;

“Annual National Drawing & Small Sculpture Show,” Del Mar College,

Corpus Christi, Texas

“Art on the Green Sculpture Invitational,” Kemp Center for the Arts, Wichita

Falls, Texas

“Clean Slate,” G Gallery, Houston, Texas.

“7th International Ceramic Symposium Exposition,” Art Museum of

Queretaro, Santiago de Queretaro, Mexico.

SELECTED COMMISSIONS

City of Corpus Christi, Janet Harte Library, Corpus Christi, Texas.

Harte Research Institute Texas A&M University- Corpus Christi, Texas.

Parkway Presbyterian Church, Corpus Christi, Texas.

Texas A&M University- Corpus Christi, Corpus Christi, Texas.

University of Texas, Pan American, McAllen, Texas.

WILLIE RAY PARISH

Willie Ray Parish was born in Tupelo, Mississippi, in 1947. He grew up in Forest where he excelled in sports, attending the University of Mississippi on a football scholarship. In 1970 he graduated from Ole Miss with a BFA in sculpture. After working for the Mississippi Art Association for a number of years, he earned an MFA at the Otis Art Institute in Los Angeles, California, in 1978.

He returned from LA to the Mississippi Museum of Art, becoming Director of Education. In 1981, Parish joined the art faculty at Ball State University in Muncie, Indiana, and moved to the University of Texas at El Paso in 1984, where he is Professor of Sculpture. He has work in public and private collections from New York City to Los Angeles.

He is founder and Director of the Border Art Residency and, with his wife, artist and Mississippi native Becky Hendrick, hosts the program on their property in La Union, New Mexico.



SHERRY OWENS

Sherry Owens, a native Texan, lives and works in Dallas. She received a BFA from Southern Methodist University in 1972 and the Moss/Chumley North Texas Artist Award in 1999. She is a former president of the Texas Sculpture Association, has also served on various art boards and was a co-founder of the Emergency Artist Support League. Ms. Owens has been in numerous exhibitions throughout Texas and the southwest including solo exhibitions at Haggard Gallery, University of Dallas; Women & Their Work, Austin; Martin Museum, Baylor University; Irving Arts Center; and Southwest Texas State University. Most recently she participated in invitational exhibits at the National Museum and Museum of Modern Art in Peru. Her work is in many corporate and private collections, including JW Marriott, San Antonio; Coast Global Seafood Restaurant, Dallas; Stephan Pyles Restaurant, Dallas; American Airlines, Austin; Meadows School of the Arts, Dallas; the State Foundation on Culture and the Arts, Honolulu, Hawaii; Neiman Marcus, Dallas and Hawaii; and the Texas Sculpture Garden, Hall Office Park, Frisco, TX.

STEVE MURPHY

EDUCATION

1975 B.A. University of Houston, Houston, Texas

1973 Lamar University, Beaumont, Texas

SOLO EXHIBITIONS

2008 Steve Murphy, Wade Wilson Art, Houston Texas

2005 William Campbell Contemporary Art, Fort Worth , Texas

SELECTED GROUP EXHIBITIONS

2009 The Great Texas Sculpture Roundup, The Beeville Art Museum
Beeville, Texas & The Art Car Museum, Houston, Texas
Beneath the Seen, Wade Wilson Art, Houston Texas

2008 Texas Chair Project, Austin Museum of Art, Austin Texas
Gensler Exhibition Series, Gensler Architects, Houston, Texas

2007 Art on the Green, Kemp Center for the Arts, Wichita Falls, Texas

2006 Close Proximity, Wade Wilson Art, Houston, Texas
Sculpture Now, Williams Tower, Houston, Texas

2005 Gallery Artists, William Campbell Contemporary Art,
Fort Worth, Texas
The Thrift Store Show, West End Gallery, Houston, Texas
Sculpture Houston '96, Tranquillity Park, Houston, Texas
Sculpture Vision, North Harris College, Houston, Texas
Texas Art '96, Assistance League, Houston, Texas
Pam Johnson & Steve Murphy, West End Gallery, Houston, Texas

PUBLIC ART

2000 Cotswold 2000 Project, Downtown Urban Revitalization Project,
Houston, Texas
Buffalo Bayou Art Park Installation, Buffalo Bayou Art Park,
Houston, Texas

AWARDS

1999 PASTA Grant (Temporary Public Art), Cultural Arts Council of
Houston/Harris County, Houston, Texas

1997 Creative Artist Grants Award, Cultural Arts Council of Houston/
Harris County, Houston, Texas

JESÚS MOROLES

ONE-PERSON EXHIBITIONS

2009 “Concepts in Granite, Grounds For Sculpture Hamilton, New Jersey
Rockport Center for the Arts, Rockport, Texas
Latino Cultural Center, Dallas, Texas

2008 “Man and Nature Working Together” Laramie County Community
College, Laramie, Wyoming
The Goddard Center, Ardmore, Oklahoma
Art Gallery at Latitude 2802, Rockport, Texas

2007 Arthur Roger Gallery, New Orleans, Louisiana
San Angelo Museum of Fine Art, San Angelo, Texas
The Old Jail Art Center, Albany, Texas
Ellen Noel Museum of Art, Odessa, Texas
Museum of the Southwest, Midland, Texas
The Grace Museum, Abilene, Texas
Altermann Galleries, Santa Fe, New Mexico
Altermann Galleries, New York, New York

2006 “City-Scape,” Untitled [Artspace], Oklahoma City, Oklahoma
“Moroles: Paper & Granite,” Ellen Noel Art Museum of the Permian
Basin, Odessa, Texas

2005 “Small Sculptures” Artyard, Denver, Colorado
“Musical Granite Dreamscape” Weil Gallery, Corpus Christi, Texas
“20th Anniversary Exhibition of Sculpture,” Adair Margo Gallery,
El Paso, Texas
“Small Works,” LewAllen Contemporary, Santa Fe, New Mexico
“Simplemente,” New World Museum, Houston, Texas
Blue Star Contemporary Art Center, San Antonio, Texas

SELECTED GROUP EXHIBITIONS

2009 “The Great Texas Sculpture Roundup” The Beeville Art Museum,
Beeville, Texas

2008 Untitled Gallery, “Dinner In The Deuce, Oklahoma City, Oklahoma
“Sculpture A Wyoming Invitational” University of Wyoming Art

Museum, Laramie, Wyoming
“13 Anniversary” Hawthorne Gallery, Big Sur, California

2007 “Texas 100: Works from select Texas artists” Adair Margo Gallery

2006 “Big Red: Carved in Stone,” Leigh Yawkey Woodson Art Museum,
Wausau, Wisconsin
“Contemporary Art Houston,” Shanghai Art Museum (in partnership
with Redbud Gallery, Houston, Texas,) Shanghai, China
“Art in the Garden; Sculpture/Escultura,” San Antonio Botanical
Gardens, San Antonio, Texas
“Past Poster Artists,” Rockport Center For the Arts, Rockport, Texas
“ArtChicago 2006,” Arthur Roger Gallery, New Orleans, Louisiana
Artyard, Denver, Colorado
To name a few.

2005 “The Comeback Exhibition” Arthur Roger Gallery, New Orleans, LA
“10th Anniversary” Hawthorne Gallery, Big Sur, California
Houston Art Dealers Association, McClain Gallery, Houston, Texas
“50th-Anniversary Gifts and Recent Acquisitions,” The McNay
Museum, San Antonio, Texas
“2005 Art Festival Poster Artist,” Rockport Center For the Arts,
Rockport, Texas
“Color/Pattern/Grid,” Austin Museum of Art-Downtown
“Red Dot” Blue Star Contemporary Art Center, San Antonio, Texas

SELECTED AWARDS

2008 National Medal of Arts Award, The White House, Washington DC
2007 Texas Medal of Arts Award for Visual Arts by the Texas Cultural Trust,
Austin, Texas
University of North Texas,Denton, North Texas Exes/Gulf Coast
Martha Turner Award of Distinction, Houston 2006

SELECTED MUSEUM COLLECTIONS

Albuquerque Museum, Albuquerque, New Mexico
Amarillo Museum of Art, Amarillo, Texas
Art Museum of South Texas, Corpus Christi, Texas
Birmingham Botanical Gardens, Birmingham, Alabama
Dallas Museum of Art, Dallas, Texas

GEORGE LORIO

EDUCATION

Master of Fine Arts, University of South Florida, 1976

Bachelor of Arts in Art Education, University of South Florida, 1972

EXHIBITIONS

2010 Earthbound, Museum of South Texas, Corpus Christi, TX
Virginia Woolf and the Natural World, Georgetown College,
Georgetown, KY
Sensory Overload, The Corcoran College of Art + Design,
Washington, DC

2009 re: Place, GCSU Museum, GA College & State Univ., Milledgeville, GA
Trees I Have Known, Lawrence Percolator, Lawrence, KS
Solo Exhibition, Brownsville Museum of Fine Art, Brownsville, TX
Black and White Redefined, Museo de Arte Contemporaneo de
Tamaulipas, Matamoros, Mexico
10th International Shoebox Sculpture Exhibition, University of HI,
Honolulu, HI
Texas Sculpture Exhibition, Beeville Art Museum, Beeville, TX & Car
Museum, Houston, TX

2008 Three Person Show, Sam Houston State University, Huntsville, TX
Think Tank, Eagle Art Gallery, Murray State University, Murray, KY
Finding a Pulse, 516 ARTS, Albuquerque, NM
Interior, Frontera, y Mas Alla De, Univer. Of TX Permian Basin,
Odessa, TX
Wood/Metal/Glass, Rockport Center for the Arts, Rockport, TX
Black and White Redefined, Intern. Museum of Arts and Science,
McAllen, TX

2007 Texas Uprising 2, Blue Star Art Center, San Antonio, TX
Dissolving Boundaries: Festival de Otono, Albertina Gallery,
Matamoros, Mexico
2006 Solo Exhibition, International Museum of Arts and Science,
McAllen, TX
Solo Exhibition, Lawndale Art Center, Houston, TX

Solo Exhibition, Galveston Art Center, Galveston, TX
2005 Corrientes Alternas, Museo de Arte Contemporaneo de Tamaulipas, Matamoros, Mexico
Solo Exhibition, Southwest School of Art & Craft, San Antonio, TX
Arte Rio Grande 2005, International Museum of Art and Science, McAllen, TX

AWARDS AND FELLOWSHIPS

Exceptional Merit Award, University of Texas at Brownsville, 2007
Texas Commission on the Arts/ University of Texas at Brownsville
Travel Grant 2006

RELATED TEACHING EXPERIENCE

Panelist and Chair for “Defining the Southmost Border: What is American, Mexican or Neither”
College Art Association Open Studio Session, NYC, 2011
Panelist for “IV International Colloquium on Northeastern Mexico and Texas,” University of Texas at Brownsville, Brownsville, TX, 2009
Panelist for “Texas Uprising Symposium” Blue Star Art Center, San Antonio, TX, 2008
Panelist for “Waterflow” College Art Association Open Studio Session, NYC, 2007

SHARON KOPRIVA

EDUCATION

University of Houston, Master of Fine Arts - Painting, 1981

GRANTS/AWARDS

2005–06 Texas State Visual Artist of the Year awarded by the State legislature, Austin, Texas

EXHIBITIONS:

2010 Galerie Richard, Martyrs, Ministers, and Milestones, Jan. 9 – 31, Berlin, Germany, SOLO EXHIBITION

2009 Taylor Bercier Gallery, The Voice of Silence, April 9 thru June 7, New Orleans, Louisiana. SOLO Exhibition

Museo de Ciudad, Rezos, January 17 – March 6; Queretaro, Mexico.
Solo exhibition

2006 National Art Museum of Peru , “Roots”, Solo Exhibition, Lima, Peru, Catalogue.

LewAllen Contemporary, “Sojourn in the Shadow lands” Nov 4, 2005, Solo Exhibition; Santa Fe, New Mexico

Gerald Peters Gallery, “The Backside of Night”, Solo Exhibition, Dallas, Texas

PERMANENT PUBLIC COLLECTIONS

Menil Collection Houston, Texas
Dallas Museum of Fine arts, Dallas, Texas
Houston Museum of Fine Arts
National Museum of Art, Lima, Peru.
Lowe Museum, Miami , Florida
University of Houston, Houston, Texas
New Orleans Museum of Art, New Orleans, Louisiana
New Mexico Museum of Art, Santé Fe, New Mexico
Museum of Southeast Texas, Beaumont, Texas
Museum of Art, Corpus Christi, Texas
Ogden Museum of Art, New Orleans, Louisiana

GEOFFREY BRODERICK

EDUCATION

BFA Abilene Christian University, Abilene, TX, 1982
MFA Southern Illinois University at Edwardsville, Edwardsville, IL, 1985

EMPLOYMENT

1985–1999 Shidoni Sculpture Foundry
1999–present Associate Professor, Abilene Christian University

GROUP EXHIBITS

2008 Texas Atomic Iron Commission Sculpture Exhibition, University of Texas – Permian Basin, Odessa, TX.

2007 41st Annual National Drawing and Small Sculpture Show, Corpus Christi, TX.

2007 Iron Tribe, international exhibition at Highlands University,

Las Vegas, NM.

2006 Oso Bay Biennial X TX.IV, Texas A&M University-Corpus Christi

ONE PERSON EXHIBITS

2007 Southern Hills Church of Christ- Fruit of the Spirit, exhibit and documentary

RECENT AWARDS

2007 Honorable mention for sculpture at the 41st Annual National Drawing and Small Sculpture Show, Del Mar College in Corpus Christi, TX. (Sweet Cherry)

2006 1st place for sculpture at the Big Country Art Association Exhibition (Cherry Cluster)

PERMANENT COLLECTIONS

Citizen’s Fidelity Bank and Trust Co., Louisville, KY.: Common Bond
Southern Hills Church of Christ, Abilene, TX. : On the Verge of Eternity and Fruit of the Spirit
Abilene Christian University, Abilene, TX.: Unidiversity
Eagle Bank, Highland, IL., Totemic Eagle
New Piasa- Chautauqua Centennial Celebration Plaque, Chautauqua, IL.: Centennial
Tri-Township Park District, Troy, IL., Romero Del Sur

COMMISSIONS

2005–07 ACU-Heritage Society sculptures titled: “Light Tower”.
300 sculptures cast in bronze.

2005 ACU-Centennial sculptures titled: “In the Light of the Cross”.
140 sculptures cast in bronze.

ELAINE BRADFORD

EDUCATION

2003 Masters of Fine Arts, California Institute of the Arts, May.
2000 Bachelor of Fine Arts, Studio Art, The University of Texas at Austin

SELECTED SOLO EXHIBITIONS

2009 The Museum of Unnatural History, ArtLeague, Houston, TX.
2007 Locked Horns and Shed Antlers, Lawndale Art Center, Houston, TX.
New Work, Hunt Gallery, Webster University, St. Louis, MO.
Freaks of Nurture, Women & Their Work, Austin, TX. February.

SELECTED GROUP EXHIBITIONS

2010 *Earthbound*, Art Museum of South Texas. Corpus Christi, TX.
Sur Le Fil, Musée International des Arts Modestes, Sete, France.
2009 Domestic Animals, Webb Gallery, Waxahachie, TX.
30th Anniversary Exhibition, Lawndale Art Center, Houston, TX.
Curated by Clint Willour.
Raised in Craftivity, Wignall Museum/Gallery, Rancho Cucamonga, CA.
2008 Skin Trade, Chashama ABC, New York, NY.
Cohesive Discord, Space 125, Houston, TX.
Un-Natural Disaster, University of Texas at Dallas. Dallas, TX.
2007 Raised in Craftivity, Greenlease Gallery, Kansas City, MO.
High 5: Emerging Art in America. The CW Corporate Headquarters, Burbank, CA.
2006 Embroidered Stories/Knitted Tales, Bedford Gallery, Walnut Creek, CA.
BEAST, Finesilver Gallery, Houston, TX. September-November.
Crafty, MassArt, Boston, MA. September-October.
2005 Hanging by a Thread, The Moore Space, Miami, FL.
The Big Show, Lawndale Art Center, Houston, TX.
Texas Biennial, Austin, TX.
Armory Outdoor Sculpture Installational, Armory Northwest, Pasadena, CA.

COMMISSIONS

2010 Vinson Neighborhood Library Permanent Civic Art Commission, Houston, TX. Commissioned by the City of Houston through the Houston Arts Alliance.

AWARDS/HONORS

2008 Houston Arts Alliance Individual Artist Fellowship Grant
2007 Best Work of Art. Austin Critics Table Awards
2005 Jurors Choice Award. Texas Biennial.

Exhibition Checklist

James Surls, Carbondale, Colorado

JamesSurls@yahoo.com

- (1) *White Six and Ten Flowers*
Steel, poplar, mahogany
Collection of Julie and George Tobolowsky
- (2) *Me, Needle and Thread and Bowl*
Bronze
Collection of Julie and George Tobolowsky
- (3) *The Death of St. Sebastian*,
1993, White Oak,
117 x 36 x 36
Collection Christopher J. Gongolas, Houston

Greg Reuter, Corpus Christi, Texas

Gregory.Reuter@tamucc.edu

- (4) *Detail, Oak, 2010*
- (5) *Oak, 2010*
Bronze
86” x 12” x 12”
Collection of the Artist
- (6) *Tree of Knowledge, 2009*
72” x 24” x 12”
Bronze
Collection of the Artist
- (7) *Beach House, 2009*
Bronze
60” x 9” x 12”
Collection of the Artist

Willie Ray Parish, El Paso, Texas

wparish@utep.edu

- (8) *Crypt, 2008*
Pine,
Collection of the Artist
- (9) *Crossroads, 1986*
Wood and steel, 8’ x 3’ x 8’
Collection of the Artist
- (10) *Jive, 1988*
Cedar, 6’ x 1’ x 3’
Collection of the Artist
- (11) *Heart of the Prairie, 2007*
Crepe myrtle, dye, wax
51 “ x 38” x 30”
Collection of the Artist
- (12) *Every Breath You Take, 2009*,
crepe myrtle, steel, wood, mixed fibers, paint
- (13) *It's Not Going to Stop, 2008*
welded steel, 106”x17.75”x22”
Collection of the Artist
- (14) *There's Things You Can't Get From Books, 2008*
welded steel, 42.5”x 99”x 16”
Collection of the Artist
- (15) *Something Else, 2008/10*
welded steel, lead and wood, 17”x 26”x 10”
Collection of the Artist

Sherry Owens, Dallas, Texas

cmrtyrtle@sbcglobal.net

Steve Murphy, Houston, Texas

s_murphy1@comcast.net

Jesús Moroles, Rockport, Texas

JMoroles@Moroles.com

- (16) *Disc, 1998*
Black Granite
53 5/8” x 53” x 7/8”
Collection of the Artist
- (17) *Heaven and Earth Floor, 1998*
Black and Texas Pink Granite
1 7/8” x 16’ x 16’
Collection of the Artist
- Also Included:

Black Moonscape, 2004
Black Granite
63 ¼” x 63 ¾” x 12”
Collection of the Artist

Shell, 1990
Texas Granite
6” x 43” x 28 3/8”
Collection of the Artist

Waves Diamond Column, 2002
Texas Pink Granite
13’ 9” x 11 ” x 13 1/8”
Collection of the Artist
- George Lorio, Brownsville, Texas**
George.Lorio@utb.edu
- (18) *Dead Man, 2005*
20” x 24” x 62”
paint on wood
Collection of the Artist
- (19) *Conejos y Zanahorias, 2009*
10.5” x 30” x 24”
installation of brass, welded steel & cast aluminum
(found materials) with ceramic

(20) *Buena Vida, 2009*

Mixed media
42 x 60 x 60”
Collection of the Artist

Sharon Kopriva, Houston, Texas

GaKopriva@aol.com

- (21) Detail of *The Ancestor: The Anubis*
- (22) *The Ancestor: The Anubis, 2010*
Papier Mache, wooden ladder, cane plant flower, paint, plastic,
mixed media
93” x 30” x 18”
Collection of the Artist and Deborah Colton Gallery, Houston

Also Included:

Pluto, 2009
22” x 12” x 19”
Cast bronze
Collection of the Artist and Deborah Colton Gallery, Houston

Luna, 2009
22” x 12” x 19”
Cast bronze
Collection of the Artist and Deborah Colton Gallery, Houston

Lilly, 2009
22” x 12” x 19”
Papier Mache, plaster

Sweet, 2010
22” x 12” x 19”
Papier Mache, plaster

Geoffrey Broderick Abilene, Texas
broderickg@acu.edu

(23) *Cherry Picked*, 2010
6' x 33"
Powder coated bronze, iron and steel, Collection of the Artist

(24) *Cherry Revelation*, 2010
H 27" x W 8"
Chromed Cast Iron, Steel and Wood Base,
Collection of the Artist

Elaine Bradford, Houston, Texas
www.elainebradford.com

(25) *Spermophilus Vibrafolia*, 2008
Taxidermy squirrels, crocheted yarn, wire.
Courtesy of the Artist and Art Palace Gallery, Houston

(26) *The Whole World in his Tail*, 2008
Taxidermy squirrel, crocheted yarn, mixed media.
Courtesy of the Artist and Art Palace Gallery, Houston

(27) *Leghorn*, 2007
Taxidermy ram head, taxidermy deer hooves, crocheted yarn, buttons.
Courtesy of the Artist and Art Palace Gallery, Houston

Also Included:

Pair-Bears (Procyon besheret), 2009
Taxidermy raccoons, crocheted yarn, mixed media.
Courtesy of the Artist and Art Palace Gallery, Houston

Front Cover, Detail of Images:

Sherry Owen, *Heart of the Prairie*
Elaine Bradford, *Leghorn*
Steve Murphy, *It's Never Going to Stop*
Greg Reuter, *Oak*
James Surls, *White Six and Ten Flowers*

Staff

Joseph B. Schenk, Director
Lou Ellen Adler
Cindy Anderson
Kerri Ballard
Vicki Beck
Albert Carter
Tomas DeLeon
Mary Dueñes
Susana DeVacque
Sheri Emerick
Cynthia Fuentes
Deborah Fullerton
Juan Garcia
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Amanda Hester
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Michelle Locke
Tiffany Perez
Hal Prestwood
Marilyn Ramey
Fred Ramirez
Linda Rodriguez
Jan Swann

Back Cover, Detail of Images:

Willie Ray Parish, *Jive*
Jesús Moroles, *Disk*
George Lorio, *Buena Vida*
Sharon Kopriva, *The Ancestor: The Anubis*
Geoffrey Broderick, *Cherry Revelation*

Art Museum of South Texas Executive Committee, 2010

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